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FURGE OF CRITICS CONTINUES

NOVOSIBIRSK CRITICS CENSURED -- Sovetskaya Sibir', No 48, 11 Mar 49

More than 500 writers, artists, journalists, painters, composers, Party and soviet workers attended a city-wide conference of art and literary workers in Novosibirsk. Poet Aleksandr Zharov gave the main report which dealt with the recent article in Pravda on the group of antipatriotic theater critics.

Author A. Koptelov gave many examples of the influence of such critics in Novosibirsk, mentioning Alt'man, Gurvich, Dreyden, and Dayredzhiyev. The latter began his attack on Siberian writers in an article guilty of aestheticism "Siberian Literature in 1941" in which he criticized Gavriil Kringurov's novel Puteshestviye v Kitay (Journey in China). Dayredzhiyev also wrote erroneous articles for the almanac, Opevyye dni, as a member of the editorial board of the almanac. In 1948, there appeared an article by Zinevly Shatrov (Shteyman) in the periodical Sibirskiy agni on S. Sartakov's narrative "Plot idet na sever" (The Raft Goes North). The editors failed to see through Shteyman's opinions and permitted the article to be published. Again, the editors were guilty of liberalism by permitting the publication of a speech by the poet Antokol'skiy who defended formalist verses by Lev Knazhnev.

Lieutenant Colonel Vysotskiy pointed out the erroneous criticism recently appearing in Sibirskiy ogni and in the newspaper Sovetskaya Sibir'. The latter published an article in May 1945 by N. Iarionov which gave a favorable review of Tristan i Isol'da by A. Brushteyn which was presented at the Youth Theater by Irina Meyerkhol'd.

V. Levashov, in his speech, declared that the formalistic critic Vaynskop not only spread his false convictions in Novosibirsk during the war years but also headed the local department of the Union of Composers. The Novosibirsk critic Neklyudov also has tried to imitate the formalistic music critics.

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V. Lavrent'yev, editor of the newspaper Sovetskaya Sibir', admitted his error in publishing Yu. Sharov's review of the play Zakon zimovki (Law of Hibernation) and his own review of Khleb nash nagushchivyy (Our Daily Bread). Lavrent'yev stated that he was completely at fault for failing to understand the social and political significance of the latter play and is grateful for the criticism he received both in Pravda and in Novosibirsk. He stated that he now realizes that all criticism in the press must first of all present a political appraisal of a work.

S. Kozhevnikov, editor of Sibirskiy ogni, admitted that workers on the periodical have shown lack of vigilance in permitting the publication of articles by antipatriotic writers.

The painter, S. Belogolovyy, spoke of the injury done to Siberian art by such critics as Lekht.

N. Larionov, on the staff of Sovetskaya Sibir', admitted the serious errors in his article "Theater Notes" published in the newspaper on 24 May 1946. He pointed out that the statements were false because they praised western and slighted Soviet playwrights.

Dremov, chief of the propaganda section of the Novosibirsk Oblast Committee VKP(b), stated that the antipatriotic group has had influence in higher educational institutions. The periodical Literaturnyye shagi, published by the pedagogical institute, printed an article by Yu. Postnov on Soviet drama which criticized the work of N. Pogodin, one of the best Soviet playwrights. The periodical also published a confused article by A. Kitaynik.

A resolution drawn up and approved at the end of the conference cited the serious errors in the writings of local theater critics appearing in Sovetskaya Sibir', the weakness of the literary criticism section of Sibirskiy ogni, and the necessity of attracting new literary and theater critics.

KAZAKH THEATER AND MUSIC CRITICS DENOUNCED -- Kazakhstanskaya Pravda, No 63, 1 Apr 49

The newspaper Kazakhstanskaya Pravda has published a number of drama reviews which in one way or another have upheld the mistaken aesthetic and cosmopolitan attitude of certain theater critics. On 27 January 1946, the newspaper published a review by Ye. Ignat'yev (the pseudonym under which L. Varshavskiy hides) of the play Za tekhn, kto v more (For Those at Sea) by Laureate of the Stalin Prize B. Lavrenov. In the review, Varshavskiy attempted to criticize the play for its timely Soviet theme and to slander its Russian naval heroes. The editors of the newspaper made a serious error in publishing Varshavskiy's reviews. Ya. Shteyn, art director of the Russian Theater of Drama, upheld Varshavskiy's criticism of Lavrenov's play in an article published in Kazakhstanskaya Pravda on 21 September 1947. Shteyn also criticized A. Surov's play Daleko ot Stalingrada (Far From Stalingrad), in a review which used Yu. Yuzovskiy's critical formula.

The Kazakh Academy Theater of Drama should have held the center of attention of the theater critics, but they never made a fair appraisal of its activity.

A review, by N. Stats, appearing in the newspaper on 21 April 1946, eulogized the production Kara-Kipchak Koblandy, a formalistic spectacle which was injurious to the national dramatic theater. V. Messman has appeared for a long time in the Kazakh press as a music critic. Messman belongs to that group of critics which, under the pretense of high duty, surreptitiously introduce a type of opinion foreign to Soviet art. Messman wrote a slanderous article in Leninskaya Smena on 16 November 1947 on the opera Tulegen Tokhtarov by composers A. Zhubanov and L. Khamidi. Messman

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termed the opera a "pseudo-heroic spectacle" which shows that he does not understand Soviet art and indicates his decadent aesthetic attitude. In an article entitled "Music Must Serve the People" (Kazakhstanskaya Pravda, 11 April 1948) Meseman again tried to discredit this opera and also criticized the cantata Soviet Kazakhstan which won the Stalin Prize.

At the end of 1948, the newspaper published a review by V. Krugov which praised the superficial and, in some parts, libelous comedy Ne zhdali (They Did Not Wait) by V. Polyakov. In December 1948 the newspaper published A. Bragin's review of the play Interventsiya (Intervention) by L. Slavin in which Bragin called the play one of the best productions of Soviet dramatic art. The editors also were at fault for publishing a favorable review by M. Ritman-Fetisov of E. Kazakevich's Dvoya v stepi (Two in the Step), a pernicious narrative.

The struggle against cosmopolitanism must also be accompanied by an attack against its attendant evil -- bourgeois nationalism. The last of the bourgeois nationalists are trying to corrupt different phases of ideology, including theater art.

LATVIAN UNIVERSITY CONTINUES IDEOLOGICAL PURGE -- Sovetskaya Latvija, No 77, 2 Apr 49

M. G. Kadek, Doctor of Geographical Sciences and Rector of Latvian State University, in writing on the 30th Anniversary of the university, reports that the drive to rid the institution of cosmopolitanism, anti Soviet ideology and all vestiges of the past is still in progress. The majority of the old professors and teachers have succeeded in releasing bourgeois ideals in favor of Marxist-Leninist ideology, but there have been some who have not welcomed ideological reformation and have found no place in the Soviet higher educational institution.

There are now more than 5,000 students in all 12 departments of the university. One third of the students are Party members, candidates for membership, and Komsomols. Twenty-one percent of the professors and teaching staff are Party members, candidates, and Komsomols and nearly one half of these are professors and docents.

KARELO-FINNISH THEATER CRITICS ACCUSED -- Leninskoye Znamya, No 66, 5 Apr 49

Speaking at a meeting of scientific, literary, and art workers held in Petrozavodsk on 30 March and 31 March, I. I. Tavetkov, secretary of the Central Committee of the KP(b) Karelo-Finnish SSR, attacked cosmopolitan and antipatriotic theater critics. Novitskiy and Bolosenk were singled out for criticism for praising a production of Ibsen's Nora [sic] and criticizing Soviet drama.

Literary critics at the State University were attacked by Boluosov, philosophy instructor at that institution. A group of literary workers at the university, including Meltinskiy, Pavlov, Morozov, and Ginzburg, were accused of attempting to hide cosmopolitan perversions in their work.

TADZHIK THEATERS UNDER ATTACK -- Kommunist Tadzhikistan, No 70, 10 Apr 49

Stalinbad theaters are under attack as centers of bourgeois cosmopolitanism. The Russian Drama Theater imeni Mayakovskiy and the Tadzhik Academy Drama Theater imeni Lakhuti have been singled out by these criticisms. Of those workers connected with the first theater, Dayredzhiyev, Zakharin, Dimont, Lange, Carr, Mitelman are accused of being renegade cosmopolites. Also under attack for the same charge are Bard, Bekker, and Bel'kind, connected with the Administration of Art, Soviet of Ministers Tadzhik SSR.

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